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LESSONS

—IN—

FANCYWORK



—BY—

LYDIA Y. SANDFORD.



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ILLUSTRATION 1.—Section of a Crazy Patchwork Quilt with the edges in points. The lines represent the joining of the blocks where they are sewed together. See description of the second Crazy Patchwork Quilt.

CRAZY PATCHWORK.

The materials used in this kind of patchwork are silk, satin or velvet scraps of different colors, shapes and sizes, which are joined together with embroidery silk, worked in a variety of fancy stitches. The smaller the scraps are, the better the work looks when finished. Bed quilts are the articles usually made from this patchwork, but tidies, chair cushions, or even table scarfs made in the same way look beautiful and are not nearly so tedious to make as quilts, and the materials for the smaller articles may often be readily obtained where it would be impossible to supply a sufficient quantity for a bed spread.

HOW TO MAKE A CRAZY QUILT.

There are several ways of making crazy quilts and the worker must be guided in her choice of methods partly by her taste, partly by the materials she can command. Either of the two styles here described will make a very handsome quilt provided the work is neatly done and the materials used are of fine quality. No silks mixed with cotton should be employed as they soon fade and look shabby. The silk, satin and velvet pieces must be sewed upon a foundation of old muslin or Canton flannel.

FIRST WAY OF MAKING A QUILT.—A description of one recently seen will give a correct idea of the manner of making it. The body of the quilt was composed of nine large squares or blocks of patchwork each made separately and then sewed together forming a large square having three of the smaller squares on each side. Where the squares were joined together a strip of black velvet ribbon, an inch and a half wide, was sewed on, forming a border round each square. This ribbon was worked with large herring bone stitches in different colored embroidery silk to correspond with the rest of the quilt. The border was about six inches wide and was of plain dark blue satin, upon which were worked at regular intervals bouquets of flowers, each bouquet being of the same size but composed of different flowers and worked in the colors properly belonging to each flower. The stitch used in working the bouquets was the common satin stitch used in embroidery. Some of the pieces employed in making the blocks were quite large and these had flowers, birds, butterflies, cats, dogs and other figures worked upon them, some in Kensington stitch, some in satin stitch, which by filling the pieces up made them look smaller and took away the bare appearance which large scraps always give to a quilt, or other article. The lining was pink silesia.

SECOND QUILT.—Another, and much handsomer quilt is made as follows: Make as many blocks, eight inches square, as the size of your quilt demands. If the pieces composing these blocks are small, the quilt when finished will be far more beautiful than if they are large, but it will take much longer to make. When they are joined together they must be placed in such a way that the outer row of blocks will form points all around the quilt. (See Illustration I.) Where the blocks are joined, work over the seams fancy stitches to cover them the same as you did in joining the scraps forming the blocks. The lining must be cut to fit the points on the edge, and a silk cord must be sewed on all round the points to give a finish to them, and a small silk tassel or ball sewed to each point. A quilt thus finished in points looks extremely handsome. In making the blocks, for either style of quilt, a foundation square, upon which to sew the scraps must be cut from either thin Canton flannel, or the good portions of a partly worn sheet. This makes a nice foundation because the muslin is soft and easy to sew upon. Some baste upon this muslin foundation a square of cotton batting, such as is used in the lining of velvet cloaks, and perhaps in an article as large as a quilt it is best to do so as it gives it a soft padded appearance. When basting the scraps of silk and velvet upon the foundation square be sure to carefully turn in the edges of the overlapping pieces and sew them down securely, so that when the fancy stitches are worked over them no frayed edges shall appear. The quilt may be lined with any material the worker prefers, but silesia makes the cheapest and best lining where new material must be bought for the purpose.

A TIDY IN CRAZY PATCHWORK.

Take a piece of old muslin or thin, new, Canton flannel and cut it the size you wish to make the tidy. This piece of muslin is the foundation upon which the silk and other scraps are to be laid and basted down before the fancy joining stitches are worked upon them. Fold in the overlapping edges and slip-stitch them neatly down on the foundation. Be careful not to place all the dark pieces in one part of the tidy and the light ones in another, but distribute the colors equally over the whole. The more irregular the shape of the pieces and the smaller they are the better the work will look. If there are any large pieces you do not care to cut up, work upon them, in embroidery, any figure your taste suggests, flowers, butterflies, etc., always look well, but they are what everybody thinks of, and odd figures, such as flags, balloons,

stars, or even spades, rakes, brooms, etc., look pretty when well worked and are a little more uncommon than the first mentioned figures and attract attention and admiration on account of their oddity.

Scraps of black or other very dark silks may be made to look not only much brighter, but much handsomer and richer by embroidering upon them, in satin stitch, small polka dots, diamonds or triangles, which must be put upon the pieces in regular rows so as to make it appear as though they were woven into the material. The silks used for this embroidery must be of very bright colors, as scarlet, orange, bright blue, etc. Suppose you wish to make polka dots upon a piece of black silk. Make the first row of scarlet and the next of orange, placing the orange colored dots a little below and between the dots of the upper row; then a row of scarlet again that come under those in the first row and just as far below the row of orange dots as they were below the first scarlet row. In making diamonds a blue and an orange colored diamond might be made to alternate with each other in the first row, and a green and a scarlet one in the second row, the third to be a repetition of the first row; or the half of a diamond might be white and the other half green. Indeed they may be arranged in a great variety of ways, many of which will readily suggest themselves to any one who gives the matter a little thought. No one who has not tried this easy method of brightening dark pieces can tell how effective it is.

When the tidy is finished line it with silesia and sew round the edge a heavy silk cord and at each corner sew a silk tassel or ball. Another way of finishing the edge is to sew a piece of velvet ribbon, of any color and an inch and a half wide, all round the tidy and make down the middle of it any fancy stitch that will show to advantage, or finish the top and bottom in points as described in the directions for making the second quilt.

Chair Cushion Cover in Crazy Patchwork.

Cut a foundation the size of the cushion you propose to cover and proceed as in making the tidy.

Table Scarf in Crazy Patchwork.

This may be made wholly of the patchwork or the body of the scarf may be of felt, colored Canton flannel or other material and a strip of the patchwork be placed upon the ends a little above the fringe, which finishes the ends. The strip may be wide or narrow as the worker prefers but should be made of small pieces and bright colors. It must be worked upon a foundation, the same as the articles previously mentioned, but requires no lining if only a strip for trimming the ends is used as it will be placed above the material of which the scarf is made.

Stitches Used in Crazy Patchwork.

Feather stitch, herring bone, double herring bone and button hole stitch are the stitches most used in joining the pieces together, and though others are made use of these are both pretty and easily done. The double herring bone stitch is very pretty when worked in two colors, and the button hole stitch admits of almost innumerable modifications which seem so many different stitches and afford great variety.

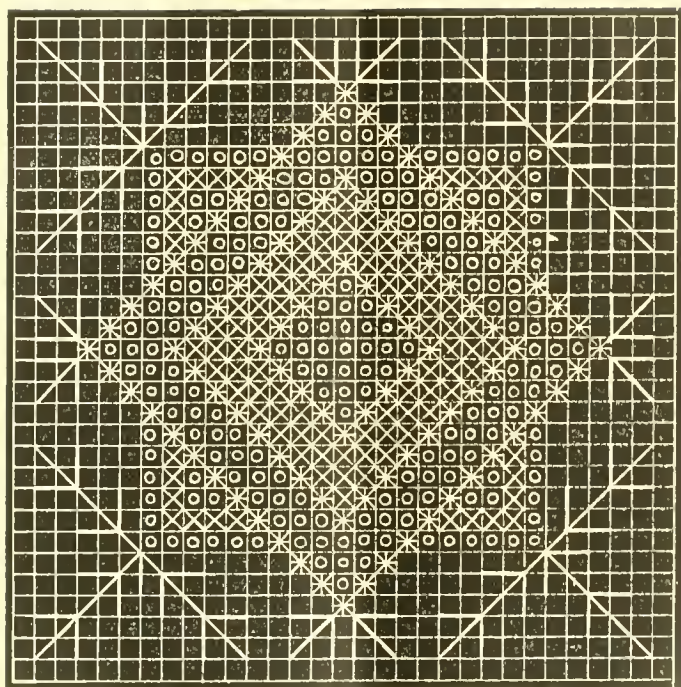


ILLUSTRATION II.—Center for tidy in cross stitch. The marks, O, X, *, are used to indicate the different colored wools to be used. The heavy lines represent the embroidery silk.

- O, Scarlet.
- X, Black.
- *, Blue.

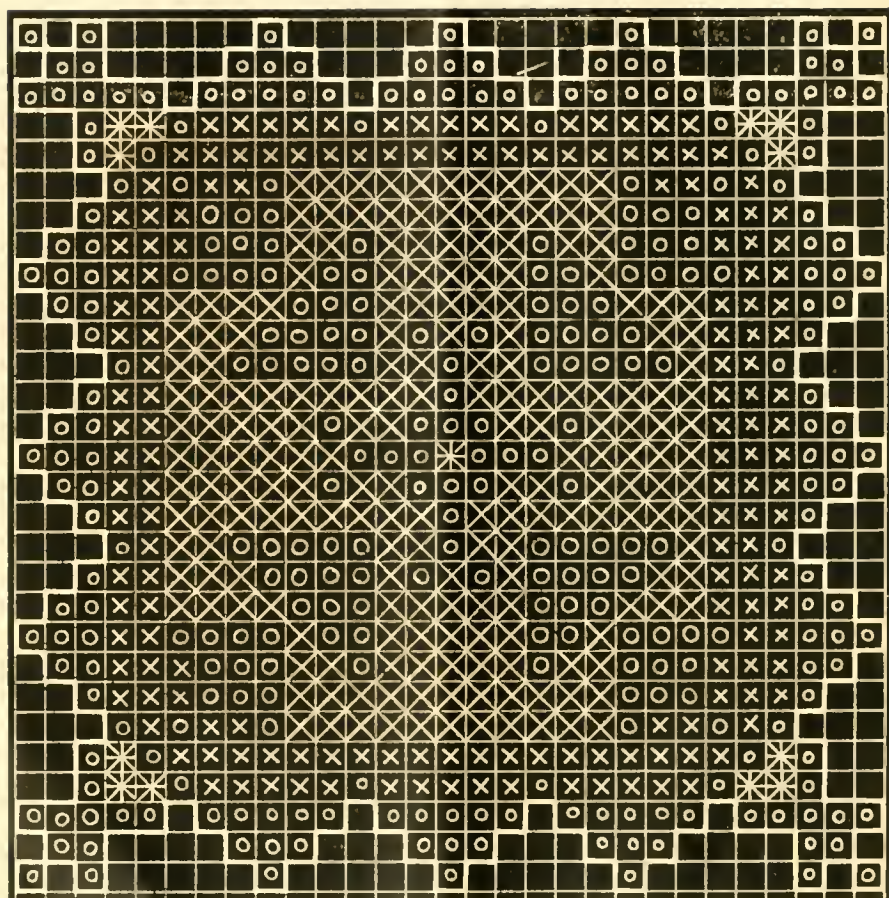


ILLUSTRATION III.—Center of tidy in cross stitch. The different marks denote the colors of the wool to be used.

- * White.
- O, Scarlet.
- X, Blue.
- x, Orange.

The heavy outside lines represent embroidery silk.

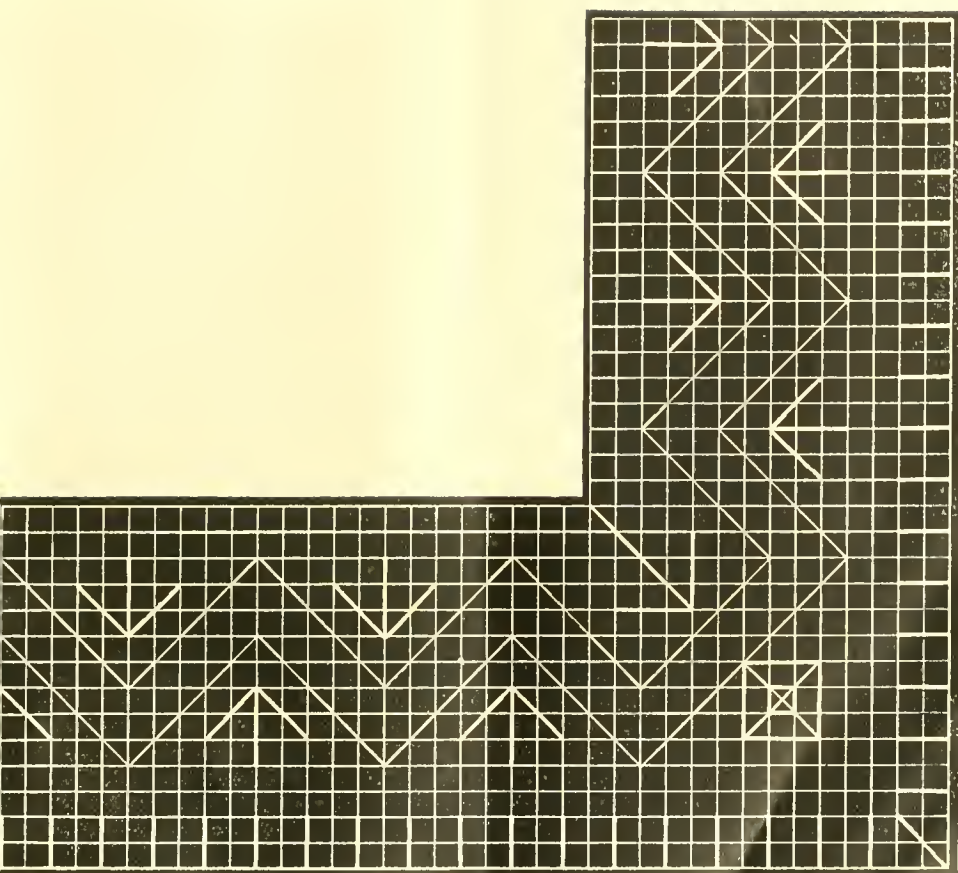


ILLUSTRATION IV.—Border for tidy, to be worked in long stitch with the edge done in button hole stitch.

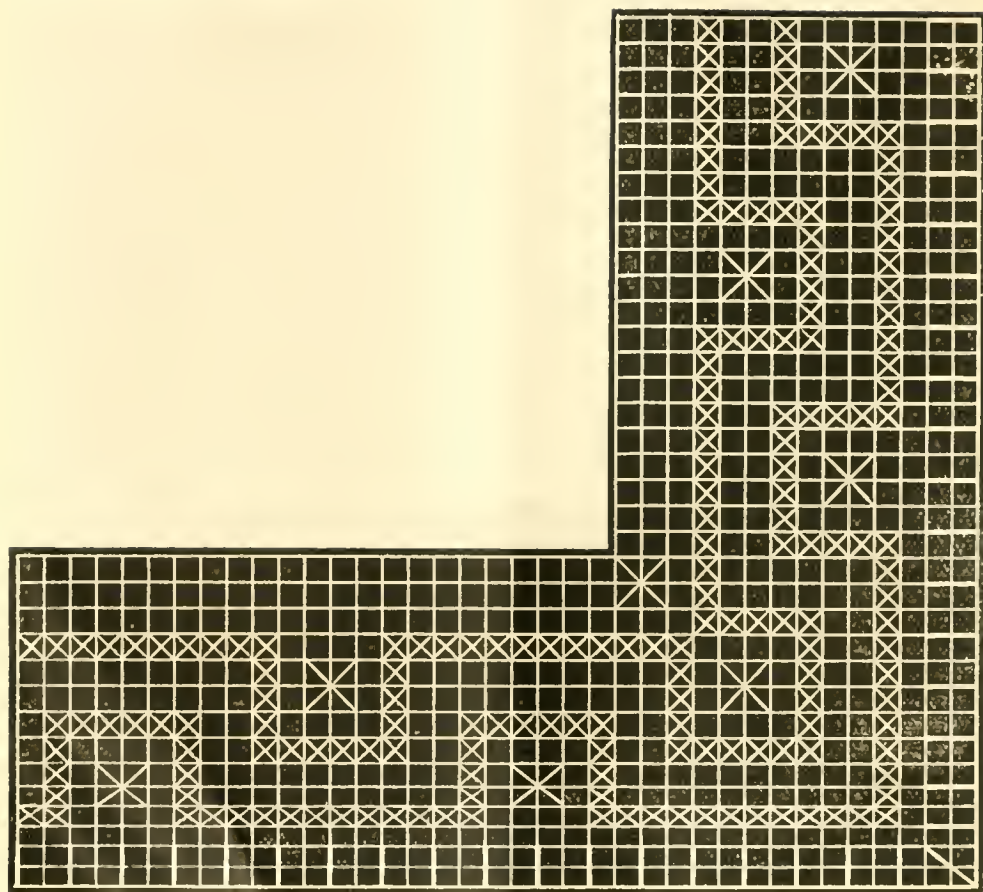


ILLUSTRATION V.—Border for tidy in cross stitch; the edge to be worked in button hole stitch.

CROSS STITCH ON CANVAS.

This simple and well-known stitch produces beautiful effects when used in the working of patterns to which it is best adapted. These should always be geometrical figures such as are shown in the colored illustrations. Employed as this stitch so often is in working the figures of animals, flowers and leaves, it gives unsatisfactory results, as it cannot follow the curved lines in which such figures ought to be drawn, and they must be depicted in unnatural shapes to accommodate them to the requirements of the stitch. The canvas upon which this stitch is worked is made of various materials, linen, cotton and wool all being used. The woolen and some of the cotton canvas is woven in very fine thread and can be worked either in embroidery silks, or in crewels, Saxony wool or other fine wools. The linen canvas is woven in coarse threads and the squares are larger and require a coarser wool in working them, such as zephyr or Germantown. Many articles may be made of canvas, among which are tidies, lambrequins, lamp and table mats, pin cushions, rugs, etc. A blunt pointed needle with an eye like a darning needle is used in this work.

TIDIES IN CROSS STITCH.

The best canvas for making tidies of is the white cotton called Java and the linen canvas, the latter being much the prettiest when finished. Illustrations I and II show patterns suitable for working in the centers of these tidies while illustrations IV and V show borders for the same. Having decided upon the size of your tidy, find the exact center by doubling the canvas in two at the top and running a thread through the line of holes nearest the middle from top to bottom; then fold the canvas double at the sides and run a thread through the central row of holes from one side to the other. The two threads will cross at the center of the canvas, and from this point begin to work. Do not draw the wool tight or the canvas will be seen between the stitches, and when the tidy is washed the wool will shrink more than the canvas and draw unless the work is done loosely.

Illustration III is a pretty design for the center of a tidy, and illustration V for its border. The materials required are a piece of linen canvas eighteen inches square, and scarlet, blue, orange and white zephyr and orange colored embroidery silk. Having found the center of the tidy in the manner above described, put the needle up through the central hole, cross over two of the small squares of canvas in a slanting direction and put the needle down through the hole opposite to the one through which it came up. This makes the half of the cross stitch. Put the needle up again through the second hole on a line with the one through which it was first put up, cross over the half stitch just made, pull the needle through to the under side and it forms the cross stitch. The different marks which represent the different colors of wool used in working the design are explained below the pattern. Any other colors the worker prefers may be used. After working the design in cross stitch take the embroidery silk and make long stitches all around the outside edge where the heavy lines are. These stitches are made by putting the needle up and down through the same holes that the wool goes through. They form a pretty finish to the edge. For the border see illustration V. Before beginning to work the border, run a thread all around the tidy at equal distances from each edge. A space of an inch and a half from each edge should be left at the very least. This inch and a half forms the fringe after the threads have been pulled out that run from top to bottom on the selvedge sides of the canvas, and across it the other way of the canvas. Work around where this thread runs, in button hole stitch, as shown in illustration V, with the embroidery silk. Now

begin the border. Commence at the center of one of the sides and work around and around, leaving enough space between the button hole worked edge and the border to keep the work from looking crowded. The cross stitches of the border must be worked with scarlet wool, and the long stitches with embroidery silk. After drawing out the threads for the fringe, sew a small silk tassel at each corner, and iron the tidy on the wrong side to smooth it. Illustration II shows one other pattern for the center of a tidy, and illustration IV shows a border worked in long stitches instead of cross stitch; long stitch being one long single stitch taken from point to point across many squares of the canvas.

CHAIR CUSHION IN CROSS STITCH.

The centers of illustrations II and III show pretty patterns for making chair cushion or sofa cushion covers in this stitch. Spaces must be left between the figures and filled in afterward. The canvas when finished is wholly covered by wool, the spaces between the figures being filled up with black or other dark colored wool. The canvas used may be either the cotton kind used in making slippers, or the linen which is not so stiff and is easier to work on. The wool may be of any colors the worker prefers, but there should be as many different colors as are shown in the patterns. The under side of the cushion should be of silesia and a silk cork should be sewed around the edge when finished.

LAMBREQUIN IN CROSS STITCH.

Materials: Linen or woollen canvas, embroidery silk and zephyr wool of several colors. Work a border round the lower edge of the canvas taking for a pattern either of the tidy borders. A little above this border work at short and regular distances from each other a row of figures such as are seen in illustrations II and III. Round the edge of the lambrequin sew a deep, handsome, woollen fringe. Iron on the wrong side to smooth it. Instead of a fringe, a wide velvet ribbon or brocaded silk ribbon, may be sewed at the edge of the canvas, and different colored small silk tassels be sewed to it at regular and short intervals.

SPLASHERS IN CROSS STITCH.

Materials: White Java canvas, different colored crewels or Turkey red German knitting cotton. Work a simple border around the edge, and work some appropriate motto in the center, or your initials as preferred. Fringe out each end of the splasher.

RUG IN CROSS STITCH.

Buy from your grocer an empty coffee sack; one of the finer kind. Work a border and center piece on it as for a tidy, but use double Germantown knitting yarn for the purpose. Line with red flannel.

TABLE MATS IN CROSS STITCH.

These may be square, oblong or octagonal in shape as preferred. Work a pretty center and border in bright colors and fill in the vacant spaces with black. Germantown yarn would do to make these mats instead of zephyr. Cut a piece of stiff cardboard the same size and shape as your mat and cover it with red flannel or silesia on one side to form the lining of the mat. Iron the worked canvas out before you sew it on to the upper side of the cardboard. Finish around the edge with narrow woollen fringe or a border of crocheted scallops.

Pin-cushion in Cross Stitch.

A good way in which to use up odds and ends of zephyr which have been left over from making larger articles is to cut a piece of canvas the proper size for a large pin-cushion. Divide the canvas into small squares by working, at regular intervals, rows of black zephyr, first across one way of the canvas, then the other. Fill in these spaces with the different colored wools, making only a few stitches of each color in each square. None of the squares will look alike when the cushion is finished, and therein lies the oddity of the design. It is something like a crazy quilt.

CROCHET.

The only materials used in this kind of work are thread of any kind—silk, cotton or worsted—and a steel or bone needle with a hook on the end. The steel needle is used in working with fine thread, and the bone one is for worsted and the coarser kinds of thread, as seine twine, macreme cord, etc. Various letters are used as abbreviations to designate the different terms used in crochet. Chain stitch is the stitch formed by pulling the thread up, with the needle, through the loop, that is made on the needle by twisting the thread around it, and pulling it through this twist, the repeated pulling up of the thread forming a new loop each time, and the work thus made being called chain. This chain stitch is the foundation stitch in crochet, and is the first that one ignorant of the art of crocheting must learn. Double crochet is made by putting the needle through a stitch of the chain (keeping, meanwhile, the last loop of the chain still on the needle) and drawing the thread through, making a second loop on the needle, then pulling the thread with the hook through both these stitches. Treble stitch is made like double crochet, only before inserting the hook through the chain you must twist the thread once around the needle, thus making two stitches on the needle, then draw the thread up through the chain. There are now three loops on the needle. Pull the thread through two of these and there are two loops left. Pull the thread up again through these and it works them off.

The letters ch. mean chain.

“ d. c. “ double crochet.
“ tr. “ treble “

It would take volumes to describe all the different stitches used in crochet work and the articles that can be done in crochet. Only a few useful, pretty and easily made articles, that cost little for materials and do not consume so much time as to become wearisome in the working, will be here described.

AFGHAN STITCH.

Afghan stitch is worked with a long straight bone needle made specially for the purpose. A chain of the desired length is made, the needle is inserted into the second chain stitch from the end nearest the needle, and the thread pulled through, which makes a loop on the needle. This is kept on and the needle inserted into the next stitch and another loop raised in the same way, every loop raised being kept on the needle. Proceed in this way till all the chain stitches have been taken up. Now twist the thread once around the needle and pull the needle, with the thread, through the last loop made. Twist the thread around the needle again and pull it through the next loop. Proceed thus till all the loops are worked off, then make one chain stitch and put the needle through the long upright thread which is formed by the last loop worked off. Pull the thread up and keep it on the needle as in the first row, put the needle through the next long thread and pull the thread

up to form another loop. Do this till you come to the end of the row, then work the loops off the needle as in the first row. Before commencing to take up the loops at the beginning of each row make one chain stitch to keep the edge even. This work always curls up into a roll when several rows have been made, but it only requires to be ironed on the wrong side with a hot iron to become quite flat. The iron must not be hot enough to scorch it. This stitch makes firm, thick work, well adapted to the making of children's carriage robes, invalids' slippers, ladies' house saques, or anything to which warmth is requisite.

Baby's Carriage Robe in Afghan Stitch.

Materials: Zephyr in two colors, embroidery silk in the same colors and a bone Afghan needle of suitable size. We will suppose the zephyr selected is white and pink, an equal quantity of each. Make a square of the white zephyr, each side of the square to measure three and a half inches, then one of the pink of equal size. Make as many squares of each as you think the robe will require. With the embroidery silk make, in cross or long stitches, an ornamental figure in the center of each square, using white silk on the pink squares and pink silk on the white ones. Sew the squares neatly together, a pink and a white alternating till the desired width of the robe is obtained. In the following rows sew a white square under a pink and a pink under a white, till the robe is large enough. Crochet a row of holes all around the outside edge, by beginning at one corner, fastening the thread to the work and making five chain. Fasten to the work with a treble stitch, then three chain. Fasten with a treble as before and go around the whole edge in this way. Do not make the holes too close together so as to make a too full appearance, or too far apart to draw the work. At each corner, just exactly at the corner, put two trebles in one hole as the corner must be a little full. When this row of holes is finished (they should be made with the pink wool), with the same colored wool, make in the corner hole three treble stitches, then two chain, then three treble in the same hole, make one chain, pass over the next hole and fasten to the middle chain stitch of the second hole by putting the needle through the chain, drawing the thread up and through the loop on the needle, make one chain stitch, pass over the next hole and into the second, make three treble, two chain and three treble as at first, then proceed as before from *. When this row is done work seven treble stitches into the two chain stitches which form the center of the row of shells just worked, then two chain and fasten into the place where the one chain was fastened in the previous row, two more chain and seven trebles in the center of the next shell. Proceed thus till you have gone all around. This row completes the border. If seven treble stitches make the border look too full, put only five. Some people crochet so tight and others so loose that one must generally use her own judgment in deciding on the fullness or scanty appearance of the shells. The squares also may be made larger or smaller to suit the worker's taste.

Dolls' Dresses in Double Crochet.

A "colored" or "nigger" doll can be beautifully dressed as a man, in pants and swallow tail coat, done in this simple stitch, and will please little folks better than would the most richly dressed doll. For the coat select the brightest scarlet zephyr. Make a chain long enough to meet within three-quarters of an inch around the doll's waist. (Be sure to leave this space.) Put your needle into the second stitch on the chain at the end next the needle. Pull the thread up, twist it around the needle and draw it through the two loops on the needle at once. This makes the double crochet stitch. Put the needle through the next chain stitch and

proceed as before. When you reach the end of the chain, turn the work, make one chain stitch, and put the needle through the thread which forms the back part of the row of chain stitches formed by working the first row, and which run along the top of the work. After having come to the end of this row, turn the work, make one chain stitch and proceed as in the first row—always make a chain stitch at the end of every row to keep the sides even.

When several rows have been worked thus, it may be necessary to increase the work some, as the body of the doll is larger toward the shoulders than at the waist. To do this, make two stitches in the fifth stitch from each end of the row, work the several rows without increasing any, then increase again if necessary, which can be ascertained by measuring the doll's figure. When enough work has been made to reach almost up to the doll's arms, measure the width across the top and mark it off into thirds, putting a piece of white thread to mark the divisions. Suppose you have 33 stitches, count ten from one of the front edges, put the white thread into the eleventh stitch, count ten from the other front edge and put another thread into the eleventh stitch. Now begin to crochet as before, but when you come to the ninth stitch turn the work and work back to the edge, then turn and work back to the place where you turned before. Do this till you have a piece worked long enough to come up above the doll's arm, as in the front arm-hole of a dress. Break off the wool and work a piece exactly the same on the other front edge. Break the wool again and commence working across the back, leaving a space of two stitches at each end between the white threads and your work. When you have a piece done as long as the front pieces, break off the wool and begin at one edge and work a row clear across, joining the three pieces together. Try it on the doll and mark where the shoulders come. For a row or two the work may have to be increased, but of that the worker must be the judge, being guided by the form of the doll. As you work toward the neck you will have to decrease several times to make the neck small enough. Do this by omitting to crochet every stitch, passing over one and putting the needle into the next stitch. Several stitches may be passed over thus in one row, but leave some space between the dropped stitches. When you reach the last row of the neck, break off the scarlet wool and tie on the yellow and work three or four rows for a collar, which must be turned down afterward like the collar of a coat. Now divide the lower part of the coat exactly in two pieces and mark the middle with a white thread. Begin by tying the scarlet wool on in the middle stitch and work across half way to the front edge, turn and work back to the middle, and back toward the front again, but leave the last stitch in the last row unraised and work back. Continue working back and forth, leaving off one stitch at the front edge every row, till the coat tail, which this forms, seems long enough. But remember it has yet to have two rows of yellow worked around it, which must be allowed for in considering its length. Work the other side of the coat the same way. Join the yellow wool at the neck and work two rows of yellow clear around the coat. Make the sleeves the size required. Make them in a flat piece and sew in after sewing up the side seam. Finish with yellow.

For the pants take blue wool. Make a chain which will meet around the waist easily. Crochet back and forth three or four rows. Put in a white thread to mark the hips and one at the center in the back. Increase at each row in the center and every other row at the hips, for several rows, then stop increasing at the hips and only increase every other row at the center. Try it on the doll. When it seems large enough begin to work the legs of the pants. Find the center of the lower part of the piece worked, and work back and forth for several rows, neither increasing or decreasing. When half of the leg is worked begin to decrease a little by leaving unraised a stitch at one edge—first one at one edge and the next at the opposite side. When the leg is long enough break the wool off and with the yellow

wool work three rows at the bottom to correspondent with the coat. Sew the legs up and turn inside out to bring the seam inside. Sew brass buttons on the sleeves, down the front and at the back above the tails of the coat, and on the front of the pants. Iron out both coat and pants before putting them on the doll.

Doll Dressed as a Girl.

Make the dress in the same stitch. Begin at the bottom by making a chain so long that when doubled it will make the dress the proper width. Join the two ends of the chain and crochet around and around. As the skirt progresses toward the waist, gradually decrease by skipping stitches as before directed. Do not make it fit closely at the waist but keep it loose, as in a wrapper—a little fullness, but only a very little, being needed at the top of the skirt or it will look slimy. Around the bottom of the skirt work a row of shells or scallops of a different color from the skirt. Draw through the skirt at the waist a narrow ribbon to tie it on by. Now work the sacque, which is done like the upper part of the boy's coat, but is finished all around with a border of shells. The larger the dolls the better they will look when dressed.

LAMBREQUIN IN DOUBLE CROCHET.

This is an entirely new pattern, very pretty and easy to work. Make a chain as long as you wish your lambrequin to be in depth, remembering that a scallop is to go on afterward, which must be allowed for, so make the chain about an inch or an inch and a half shorter than the real depth required. Ten inches is a good depth without the fringe. The material used should be macrame cord or seine twine. Crochet a chain nine and one half inches long and one chain stitch more. Turn and into the chain work, in double crochet, a piece three and one-half inches long. Then make a chain two and a half inches long and fasten into the long chain two and a half inches from the place where you left off working the double crochet. Work in double crochet for three and a half inches more, which will be, or should be, to the end of the chain first made. Make one chain stitch and turn into the first stitch. Work in double crochet, putting the needle through both stitches of the chain which is seen along the top of the work just made. This makes a thick, firm stitch. When you come to the end of the double crochet, make a chain two and a half inches long as before and fasten with a double crochet stitch into the first stitch of the double crochet in the preceding row. Work to the end, make one chain, turn the work, miss the first stitch and work in double crochet as in the first row. Continue thus till five rows have been made. This will find the needle at the bottom of the work. Without turning the work twist the thread around your needle and into the hole between the third and fourth rows (that is the hole at the bottom, between those two rows.) Work seven treble stitches and fasten the last one down upon the end of the first row worked. Turn and make a double crochet stitch between each of the treble stitches. This forms the bottom shell or scallop. Work five more rows of double crochet as before and make another scallop at the bottom. Remember when you work the double crochet between the trebles that in crocheting the next row of double crochet you need not make the one chain as you are not obliged to turn the work on this row. Make the lambrequin the length you wish and when done run through the row of holes, the two inches of chain stitches form, a bright colored ribbon, leaving three or four of the chains above and as many below the ribbon. Cut fringe as long as you wish from a hank of the cord and fasten it into the small holes between the double stitches of the scallop. Make the fringe quite deep. Double each thread, push the doubled end through one of the holes and the ends through the doubled part and draw tight.

LAMBREQUIN IN SHELLS.

Make a chain eleven or twelve inches long. Turn and into the fourth stitch of the chain work three treble stitches, make two chain stitches and work three more trebles into the same stitch as the other trebles are. Skip two stitches of the chain and into the next one work the same number of trebles. Skip two more stitches and work into the next another shell like the first two. Make five chain, or seven as you like, and fasten to any stitch on the first chain made, that will make the two chains of the same length. This will form the row of holes through which the ribbon is to be drawn when the lambrequin is finished. So if they are either too large or too small you must alter them now to suit your taste. When you decide where to fasten the chain fasten it with a treble, which will form the first treble of another shell. Work three shells exactly like the first three. Make three chain, turn the work and make a shell in the two chain in the center of the first shell and make a shell on each shell of the first row. When you come to the place where the chain in the last row was made, make a chain exactly as long in this row. At the end of the row make three chain, turn and work back till you come to where the chain must be made. If you have made five chain stitches in the former rows make two now and put your needle through the third stitch of each of the other chains, draw the thread through and fasten with a double crochet stitch. Make two chain and fasten with a treble into the center of the next shell. This joins the chain into an hour-glass form and must be made at every third row, and when the lambrequin is finished will form the places through which the ribbon is drawn. Having worked to the bottom of the row make nine chain and join to the bottom of the last shell on the first row, make one chain stitch and turn, work a double crochet stitch in the hole made by the nine chain, twist the thread around the needle, put into the same hole and draw up the thread, twist the thread around the needle and draw it through all the loops at once. Make nine treble into the same hole, then a stitch like the last described, then a double crochet stitch. Make a chain stitch and work back in the same way, putting the stitches between the last made stitches. Make one chain stitch and work a stitch in double crochet between every one of these stitches, then two chain stitches and fasten by a treble stitch in the center hole of the last made shell, then two more treble, two chain and three more treble into the same hole and continue to work up and down as before, making shells and lengths of chain stitches as before, remembering to join the chains in the center every third row. Four rows must thus be made, then nine chain must be made for the bottom scallop and joined to the bottom of the fourth shell, where the two chain forming the last of the first scallop was fastened. This scallop must be made at every fourth row throughout the remainder of the work, though the first was made the third row. When the lambrequin is long enough put ribbon of any preferred color through the large holes, and put the fringe between the holes made by the double stitches in the scallop. Iron out the work on the wrong side when finished, before putting the ribbon in.

Shopping Bag in Double Crochet.

Make this pretty and useful article of macreme cord and line with satin. Make a chain fifteen or sixteen inches long and join in a circle, work around and around in double crochet, putting the thread through both stitches of the chain that shows along the top of the first row. When you have worked seven inches deep, make a row of holes on the top of the work formed of five chain stitches each. On the top of these work a plain row of scallops, by working seven treble stitches into one hole, missing the next one and fastening the last treble after making one chain stitch after it to the third chain stitch in the second hole, then another chain stitch and

fasten it with a treble in the second hole, this treble forming the first of the seven trebles worked in the same hole. Work around the bottom a row of small holes and sew up the bottom, being careful to make the holes come opposite each other. Take a piece of cardboard three and a half inches long and as wide as you like and wind your cord around it lengthwise. When you have wound a good deal cut one end close to the card board. This makes the fringe, the length of which is seven and a half inches. Take three or four pieces of the fringe, double them and put through two of the holes in the bottom of the bag, slip the loose ends through the doubled part and draw them tight. This will make a knotted fringe. Now line the bag by taking a piece of crimson or any other bright colored satin, fourteen inches in length. Cut it as wide as the bag is, run up the side seam and around the bottom. At the top fold a hem three inches wide. An inch and a half above the hem run a thread around, which with the hem will form a casing through which the handle of the bag is to be drawn. This handle may be either a ribbon the exact color of the lining, or may be a long narrow piece crocheted in double crochet to match the bag. Sew the lining into the bag, making the bottom of the lining reach the bottom of the crocheted part. The top part of the bag being formed of satin. A bag in double crochet, ribbed, would be beautiful. For a description of the stitch see "Slippers in Double Crochet, Ribbed."

Shopping Bag in Dotted Afghan Stitch.

Dotted Afghan stitch is easily made. It is just like plain Afghan, only when the loops are worked off the needle, after dropping two or three off in the usual manner, make three chain, then drop another loop as usual. Drop four more, then make three chain, drop five loops and make three chain again. These three chain form the dots, which are seen as the work progresses, and look pretty. After making one row of dots, two rows must be worked plain and then another row of dots be worked, which may be just above the others in the first row, or may come in between them, as the worker prefers. The bag must be crocheted in a flat piece and then sewed up at the side, so you must make a chain fifteen or sixteen inches long and must not join it into a circle as was done in the double crochet bag. If you would prefer the bag to be made wholly of the crochet without a top part of satin make it the size you wish and make a row of rather large holes around the top before crocheting the scallops so that the handle may pass freely through them. No lining is then required. Trim with ribbon bows and put a fringe around the bottom, as in the first bag described.

Shopping Bag in Shell Stitch.

Make a chain seven inches long. Turn and work three treble into the fourth chain stitch, make two chain, then three more treble in the same hole as the other three. This makes the first shell. Miss two stitches of the chain and work another shell in the next stitch. Continue in the same manner till the chain is full of shells. Make three chain, turn the work and make shells in the center holes of the shells of the first row. No chain stitches are made between the shells, but when the last treble of one is made proceed to make the first treble of the next shell. After you have worked a piece sixteen or eighteen inches long sew the two sides together and work a row of small holes around the bottom for the fringe as directed in the double crochet bag. Then work scallops around the upper part as in the one in double crochet. Line the bag with satin, leaving several inches of the satin above the top of the bag, making a casing in the satin for the handle, the latter to be of ribbon or a flat, narrow strip of crochet worked in double crochet.

SLIPPERS IN AFGHAN STITCH.

Crocheted slippers are very comfortable for people troubled with corns or bunions to wear about the house, or for invalids, and are so easily made, every one who can crochet should have a pair. Afghan stitch, both plain and dotted, has already been described; you may use either. Take some dark colored Germantown knitting yarn, or double zephyr if you prefer it, and some scarlet for the trimming. Cut a shape out of paper, using for the purpose a slipper belonging to the person for whom the slippers are to be made. The sides and front are made in two pieces. Begin by making a chain long enough to reach across the upper and widest part of the slipper. Work back taking up each stitch of the chain and retaining the loops on the needle, and working them off in the next row as before described. As the pattern narrows toward the toe the work must be narrowed to correspond. This is done by working off two loops at once at the ends of the rows as if they were but one. The narrowing process may not be required at the end of every row; the worker must be guided in this by the paper pattern. When the fore part of the slipper has been finished, begin one of the sides, which are to be worked separate from the other part and then sewed to it. Work the sides in the same manner, working the rows the short way of the pattern, so that the chain which runs through the loops of Afghan stitch will be parallel with those of the fore part. When you have sewed the sides to the front, work around the part which is to be sewed to the sole, a row in double crochet, and then line the slipper with either flannel or silk. Then around the top of the slipper crochet a row of holes, three chain joined with a treble to the slipper, forming the holes. In these holes work a scallop, composed of five treble in one hole, then make one chain, slip over one hole and fasten on the centre stitch of the next hole, make one chain and five trebles in the next hole, and so on till the work is complete. If five trebles are too few to make a full scallop use seven or more. The holes and scallops are to be worked with the scarlet or other bright wool. Run a narrow ribbon through these holes to tie in front; this is to draw it to fit the foot in case it should be a little too large. The slipper is now ready to be fastened to the sole, which is perforated with holes for the purpose. Turn the slipper outside in and with a needle threaded with strong, black, shoe-maker's thread, or with very strong linen thread, sew the slipper to the sole, putting the needle in and out through the holes in the sole. When finished turn the slipper right side out and cut an inner sole of thick paper. Cover with the same material as the lining of the slipper and put it in to hide the stitches and make it warmer for the feet. These perforated soles are made specially for this purpose. Some are covered on the inside with sheep skin with the wool on, and are very warm. Others are only covered with Canton flannel and are cheaper than the first. Any first-class shoe store in a large town can supply them, or a piece of soft leather may be procured from a shoe-maker, and cut in the shape of a sole by the worker and sewed on the same way. But of course the ones made for the purpose are preferable and can be sent through the mail to any place for a few cents.

Slippers in Double Crochet--Ribbed.

This is another and very excellent way of making slippers. Make a chain long enough to reach across the toe of the slipper. The chain must have eleven, thirteen or some other uneven number of stitches. In the center stitch, fasten a white thread. Make one more chain stitch, turn and work across in double crochet stitch, put in the center stitch, marked by the white thread, work three stitches in double crochet. This will form a point which will be the pointed top of the slipper when finished. Work back in double crochet, remembering to put three stitches into the center stitch, which will now be the middle one of the three worked in the first row.

The next row is also in double crochet but instead of putting the needle through the chain running across the last row, put it through the short horizontal stitch seen on the back part of the former row, just below the chain. Raise the thread through this stitch and work off as in ordinary double crochet. Work across the row in this way, always inserting the needle into this short, horizontal stitch and pulling the thread up as usual. Do not forget to work the three stitches in the center stitch in this row as in the others. When you reach the end of the row make one chain as you did at the end of the other rows and must always do this all through the work to keep the edges even. Work back as you did in the last row, taking up the short horizontal stitch, which is the way you are to do in every row. After working a few rows you will see that this makes the work in ridges, the chain which runs across each row being left on the outside, forming ridges or ribs. Increase as the work requires by extra stitches at each edge. The sides of the slippers are to be worked the same way, crocheting across the short way to make the ribs run as the ones on the fore part of the slipper do. Line, trim and finish as in the slippers in Afghan stitch.

SACQUES AND SKIRTS IN CROCHET.

For children, and ladies also, warm and handsome house sacques and underskirts can be worked in crochet. Afghan and double crochet, either plain or ribbed, are stitches well adapted for these purposes as they make thick, warm material and are so easily done. The pattern of the sacques should be cut out of paper and the worker should be guided by them, always beginning at the widest part, which in a sacque is at the bottom and decreasing as the work demands. Some times, as in the front of a sacque, where the work is narrower at the arm-hole and increases at the shoulder, the work must be increased at the ends of the rows to correspond with the pattern. This is but little trouble to do after a short experience. The various pieces must be sewed neatly together when finished and a trimming of scallops worked around the edge. Skirts may be made in separate widths or all in one piece as the worker prefers. If they are large it would be more convenient to work them in breadths. The wool in which they are done may be either of fine or coarse quality. If for a baby the fine soft kinds must be used. A beautiful edging to trim either a sacque or skirt is made thus: Crochet a chain long enough to go loosely around what you wish to trim and half as long again. Work on it five stitches in double crochet, in the next stitch work three double crochet stitches, work one double crochet stitch into each of the next five stitches of the chain, skip two chain stitches and make five more double crochet stitches in the next five chain, then three double crochet stitches in the next stitch, five double crochet stitches in the next five chain, miss two chain stitches, and make five more double crochet stitches as before. Continue thus till the end of the chain is reached, then break off the wool and tie it on to the end where you first commenced. Work just as in the last row. After six or eight rows have been done it will form a pointed and fluted trimming which is very pretty. Sew it on to what you wish to trim. It looks best to make it in two colors, as blue and white, the chain and the first two rows to be blue, the two following rows white, then blue and for the next two, white for the next two, and so on. It is more showy when the wool is thick, as in zephyr or Germantown wool.

SCALLOP FOR EDGING.

This is a very handsome scallop, suitable as an edging for many articles, such as mats, sacques, etc. Fasten the wool to the edge of the material and make three chain, fasten by a treble in the same hole, the three chain forming the first treble,

make two chain and then two trebles in the same stitch as the other two are in, miss two stitches on the work and fasten with a double crochet stitch in the next stitch, miss two more stitches and make two treble stitches in the next, then two chain stitches and two more trebles in the same stitch. When you have gone around the article in this way, making three trebles instead of two at the corners if there are any, begin the next row by fastening the thread on the double crochet stitch between the scallops and fasten with a double stitch in the center of one of the scallops in the last row. Then make three chain stitches and fasten with a double stitch into the same hole, make three more chain, fasten in the same place, make three more chain, fasten in the same place with a double crochet stitch. This will make three open loops on the edge of the scallop. Fasten the thread with a double crochet stitch on the double crochet of the last row, then into the center of the next scallop, and proceed as before to make three open loops on it. Make five on the corner scallops. It makes the work lie flat when the corners are a little fuller than the rest of the work.

STAR STITCH.

This is an elegant stitch, suitable for scarfs, sacques, skirts, etc. Make a chain as long as desired and a stitch more, turn and raise five loops as in Afghan stitch on five of the chain stitches, work them all off at once by pulling the thread through them all at one pull, and then pull the thread through the one loop now on the needle. This fastens them and makes the first star. Insert the needle into the hole just formed by drawing the thread through the loop, and raise another loop, keep it on the needle, raise another loop by putting the needle through the long stitch that forms the back of the last loop of the star, and pulling the thread through. There are now three loops on the needle, keep them there and raise two more by putting the needle through the two next stitches of the chain. There are now five loops, draw the thread through all at once, draw the thread through the one loop, now on the needle and this forms the second star. Make all the others in the same way. When you get to the end of the chain break off the wool leaving about three inches of thread. Fasten the thread to the first star on the chain stitch made before commencing the star, make three chain, raise a loop in the second stitch of the chain, and one in the first, raise another by putting the needle through the back part of the first loop of the first star, raise another by putting the needle through the back part of the short stitch, which forms the hole in which the loops of the first star are joined. Pull the thread through all the five loops, then through the one loop. This is the first star of the second row. The next is made by putting the needle through the hole just made by fastening the loops of the star together and raising a loop, then put the needle through the back part of the stitch forming the last loop of the star just made, raise another loop, put the needle through the long stitch forming the back part of the first loop of the second star in the first row, then raise the fifth loop by putting the needle through the back part of the short stitch, which forms the center of the same star, and raising the loop in the usual way, work off the five loops and pull the thread through to join them as in the other stars. Work all the other stars in the row thus. At the end of every row the wool must be broken off, and the first star of every row made as the first one of the second row. If you object to breaking off the wool at every row, at the end of the first row make a chain stitch, turn and work back in double crochet taking up each horizontal stitch on the back part of the work, then work a row of shells as has been described. It will not look so pretty but is easier. Every other row is in double stitch. All the loops should be made loosely, but not so loose as to look untidy, just so as not to draw.

WRISTLETS.

These useful winter cuffs for the wrists are worked in double crochet, either plain or ribbed. Make a chain that, when joined in a circle, will slip easily over the person's hand for whom the wristlets are to be made, and work around and around till it is long enough. Finish at each end with scallops. Reversible wristlets are worked in two colors, half the wristlet, for instance, being black, the other half red. They can be worn then to match either a black or red dress.

EMBROIDERY.

The two kinds of embroidery now most fashionable are Kensington and outline. Both these are really one stitch, but outline embroidery is used only for working around the outlines of a figure, as its name implies, while the term Kensington embroidery is used when the figures are filled in with the same stitch—the stitch following the “grain,” so to speak, of the figure instead of its outline.

OUTLINE STITCH.

There could be no stitch more simple than this, but it is very difficult to describe. It is a kind of side stitch, generally about a quarter of an inch in length, sometimes longer, sometimes shorter as the work demands—small figures requiring a very short stitch, large ones a long one. Suppose the worker wishes to make a large ivy leaf on linen crash with red embroidery cotton. Thread the needle with a rather short thread and make a good sized knot on it. Begin at the top of the leaf, push the needle up through the linen (which is supposed to be already stamped with the figure of the leaf), at the very highest tip of the leaf draw the thread through, about a quarter of an inch from where the thread now is and exactly on the stamped line, push the point of the needle through the linen to the under side, but instead of drawing it clear through to the under side push the point back to the upper side again, an eighth or tenth of an inch farther up toward the place where it came up first; draw the thread through and there will be made a stitch with the thread coming out at a point a little higher than where it went through to the wrong side. Again, put the needle's point into the cloth a quarter of an inch below the place where the thread comes through, then push the point back to the right side of the material an eighth or tenth of an inch higher up than where it was put in, and draw the thread through. This makes a second stitch. Every stitch is made in the same way and they may be made much longer or much shorter, but are always the same when worked, and are all made on the line of the stamping so as to quite conceal it when the work is finished. Make the stitches rather loosely or the work will draw. In turning the points and corners of small leaves and in working children's faces and figures the stitches must be very small, and the fineness or coarseness of the thread used in the embroidery must be determined by the size of the figure embroidered. When the outlines of a leaf are made, the middle vein and one or two side ones are made.

The articles for which this embroidery is most generally used are cambric or linen aprons, pillow shams, bed spreads, toilette mats, splashers, tidies, and covers for small stands or tables. The materials used in making these must always have plain surfaces, linen or cambric for aprons, muslin for pillow shams and bed spreads. Toilette mats, tidies and splashers are most serviceable made of linen crash and butcher's linen, both of which are made specially for the purpose, being soft and fine. Small table covers may be either of wide, white, butcher's linen, cream colored linen, or sateen. The thread best adapted to working upon these materials is Turkey red or navy blue embroidery cotton where fine cotton is

necessary, though some use washing silks. When a coarse thread or one not extremely fine can be used it is much cheaper to buy a hank of what is called German knitting cotton, which comes in Turkey red and navy blue and is really the same thing as the embroidery cotton, but it is not quite so fine as the higher numbers of embroidery cotton and is put up in very large hanks, one hank containing as much material as many dozens of skeins of embroidery cotton. It is this which makes it so much cheaper, as a hank only costs as much as a dozen skeins of the embroidery cotton. Red is better than navy blue, for it looks much prettier and never gets dull with washing or exposure to the air and sun, and may be boiled without injury.

A lovely, cheap, easily made tidy that will stand any amount of rough usage, will never fade, and will last for years, may be had by buying one of those linen towels now so fashionable, which have figures, as a swan in water, a peacock, a stag, a balloon, or some such thing, woven in the center, as a table cloth has figures woven in it. The figure can be seen by holding the towel in the proper light. Select one of these and with a lead pencil trace the outlines of the figure so that the pencil marks will look like stamping. With Turkey red German knitting cotton work around in outline stitch. Do not draw the stitches tight or the work will look drawn. If the pencil mark rubs out trace only a small part of the figure at once, work that and draw more. The fringe at the ends of the towel is the trimming of the ends of the tidy when done. A bed spread to match the pillow shams can be made by purchasing the wide cotton sheeting, which requires no seam up the center as it is made from two to two and a half yards wide, and stamping the same pattern in the center of the spread that is on the pillow shams, the figure being enlarged to correspond with the size of the spread. Iron all work on the wrong side when done. For designs for this purpose see article on stamping.

KENSINGTON EMBROIDERY.

The stitch is made just the same as that of outline embroidery, as before stated, but in Kensington embroidery the outlines are not to be worked. If one wishes to embroider a leaf, the outlines must not be worked, but having selected several shades of green to make it light or dark as the shading requires, begin at the top of the leaf and work the stitches in a slanting direction on each side of the center vein of the leaf, the slant to be in a downward direction towards the stem. The veins are to be worked in in dark colors after the leaf is filled up. If one is working with a painted pattern for a guide it will show where the shading comes in, if not one must be careful to see that it is put in right by deciding from which side the light is to fall and keep it in mind all the time one is working. The stems are to be worked in the same stitch and the centers of flowers and the yellow anthers in French knots. Kensington embroidery is usually worked with embroidery silk, chenille or crewels, on felt, satin, plush, silk velvet or other rich materials. Lambrequins, tidies, pincushions, sofa and chair cushions, are some of the many articles to the making of which it is applied. Embroidery hoops are generally used in working this stitch to keep the cloth from drawing.

FRENCH KNOTS.

These are used in embroidery for making the anthers or tips of the stamens of the flowers, and some flowers, as daisies and wild roses, have the entire center filled with them. The knot is made by taking hold of the thread near the cloth with the left hand and holding it straight while with the right hand the worker twists the needle around the thread near the cloth three or four times and then

puts the point of the needle down through the cloth at almost the same place at which the thread comes up through the cloth, and draw the thread through to the wrong side of the cloth, pull tight and the knot is made. Push the needle up to the right side and repeat the process till as many knots are made as are required.

RIBBON EMBROIDERY.

This embroidery is worked upon the same materials as are used in Kensington. Instead of embroidery silk or crewels narrow ribbons about an eighth of an inch wide are used to sew with. They are usually employed to make flowers that have only a single row of narrow petals, such as daisies, stars of Bethlehem, single asters and other flowers such as these. The centres are worked in French knots and the petals in ribbon. The materials can be obtained at any large fancy goods store. The work is very rich looking as only the finest quality of ribbon is used.

Feather-edge Braid Trimming.

It would be best for ladies who have weak eyes not to attempt to do this work, as it is very trying to the eyes and is tedious besides. The materials needed are a bunch of feather-edge braid, a steel crochet needle and a spool of 'Clark's or Coats' sewing cotton. The finer the braid and the thread used the prettier will be the work, but it will be more tiresome to make than when coarse braid and thread are used.

Edging in Feather-edge Braid.

A pretty edging is made thus: Count ten loops from the end of the braid and fasten the thread in the tenth loop, make seven chain rather tightly worked, miss two loops and fasten with a double crochet stitch into the third loop. Make five more chain, miss two loops and fasten with a d. c. stitch to the third loop, make five more chain, miss two loops, fasten into the third as before, make one chain, miss one loop, make a double crochet stitch in the next loop, make one chain, miss one loop, make a d. c. stitch into the next loop. Continue doing this till five loops have been missed and six double crochet stitches made, then make two chain, put the needle through the center stitch of the five chain just opposite and draw the thread through, make two more chain, miss two loops and fasten with a double crochet stitch into the third, make two chain and put the needle into the center of the five chain opposite, draw the thread through and proceed as before till the top is reached opposite the place where the seven chain were made, but before fastening to the last loop make four chain instead of two. Fold the braid backward so that the loops of one side lie opposite those of the side just worked, put the needle through the first two loops and pull the thread through them—this makes a loop like an Afghan loop—retain it on the needle and put the needle through two more holes, raise another loop. Proceed so until eight loops are on the needle, then work them off in Afghan stitch. When the top is reached make seven stitches and proceed exactly as in making the first scallop. When it is made turn the braid back and make the Afghan stitches as before.

Insertion in Feather-edge Braid.

Insertion to match this edging is made as follows: Fasten the thread on the tenth loop from the end of the braid, make five chain, fasten it with a treble stitch into the next loop—the five chain make the first treble. Make five more trebles in the next five loops. Miss seven loops, into the next seven make seven trebles, miss seven loops, into the next seven make seven trebles. Do this till the piece is as

long as desired. Then begin to work on the opposite side of the braid. Where the seven loops were missed on the other side of the braid, make seven trebles on this side. Where seven trebles are worked on the other side, on this side miss seven loops. In this way, as will be seen, seven trebles are worked on this side, always above the missed seven loops on the other side. When all is done, fasten the thread on the top of the fourth treble, on either side make a chain long enough to reach to the top of the fourth treble in the next group of trebles and fasten it there with a double crochet stitch. Do this till the end of the piece is reached. Then work the same on the other side. On the chain work a row of plain holes by making one chain and missing one stitch on the chain just made and fastening it with a treble stitch into the next one on the chain. For the first hole make three chain.

ANOTHER EDGING.

A wider and more elaborate edging is made as follows: Miss twelve loops of the braid and fasten the thread into the thirteenth. Make seven chain, miss two loops and fasten with a double crochet in the next loop, make five chain, miss two loops, fasten into the next loop as before, make three more holes like this last, then make seven chain, miss one loop fasten into the next with a d. c., make five chain and fasten into the third stitch of the seven chain, make five chain, miss three loops, fasten into the next loop, make five chain fasten into the third stitch of the seven chain where the other five chain were fastened, make five chain, miss three loops and fasten into the next one, then make another five chain and fasten it into the third stitch of the seven chain as before. Do this till a star with six points is made, as these are the points of the star. Then make two chain and fasten it into the first stitch of the seven stitches. Make two chain, miss one loop of the braid, and fasten with a double stitch on the next loop. Make two chain and fasten in the center stitch of the five chain opposite, make two chain miss two loops and fasten into the next one, then make two chain and fasten to the center stitch of the opposite five chain. Do this till the first made seven chain are reached, fasten the two chain in to the fourth of this seven chain, make three chain, miss two loops, and fasten as usual to the third loop. Make one chain, fasten with a d. c. into the next loop, make one chain and fasten into the next loop. Do this till seven loops are filled with a double crochet stitch—or eight including the one to which the three chain is fastened. Now make seven chain and work exactly as in making the first scallop. Proceed thus till all the braid is finished. It will hang loose and look queer, but remember it has to be worked on the other side, in a nearly similar way, and will be all right in the end. When the end of the braid is reached break the thread off and come to the beginning, fasten the thread into the loop of the braid opposite to the loop on which the work was begun, make seven chain, miss one loop and fasten with a double crochet stitch to the next loop, make five chain, miss one loop and fasten into the next as before. Keep on making one chain, missing one loop and fastening to the next, till you have worked all around the star and come opposite its last point, then make five chain, miss two loops and fasten into the next one. Do thus till the point is reached opposite to where the seven one chains were made and fastened into the loops. Make a double crochet stitch into the next eight loops without any chain between them, then make two chain and fasten it into the center stitch of the last five chain made, then make two chain and miss two loops, fastening with a double stitch in the next. Do this till two chain have been fastened into all the five stitches and work around the star as before, then commence to make the five stitches opposite the last point of the star. Proceed in this way till all the work is done, and make a chain along the end, which is to be the one next the cloth when it is sewed on, that being of course the edge that has no star.

INSERTION.

Insertion to match this edging is made by working a star in both sides of the braid, the second star being worked just like the first and the one chain and a double crochet stitch must be worked seven times as it was in the first row. A chain and a row of holes may be worked on the sides of the insertion to sew it to the muslin, but a chain alone will be sufficient and will save work.

PAPER ORNAMENTS.

It is astonishing how many useful and beautiful articles for personal use and home adornment can be made of so simple and inexpensive a material as tissue paper. The most inexperienced person can readily learn the art by merely reading the directions given, and the very low cost of the paper brings it within the reach of many who might be unable to purchase materials for more costly fancy work.

PAPER FANS.

Those who have not seen fans made of this material cannot imagine how elegant they are when properly made. The only materials required are a few sheets of white or light colored tissue paper and a medium or small sized palm leaf fan with a cane or fancy wood handle such as are sold in the stores at five cents each. The paper may be either the common or the imported tissue paper, but for fans the common is the best kind to use.

Take one of the sheets of paper and spread it out flat upon a table. Take hold of each side of the paper, one side in right and the other in the left hand and gather the sides in folds as you would a dress pattern to see how it would look made up, then holding the side in the left hand tight, strip the paper through the right hand from the one side to the other. Then gather each side up again as before and draw through the right hand as directed. Keep doing this over and over, gathering it in as fine folds as possible and stripping it through the hands as hard as it can be done without tearing the paper. Do not straighten the paper out smooth after drawing through the hand but pull it out a little to see whether the folds are small or large. After the paper has been subjected to this process for a long time it looks like crape. Continue to fold and strip through the fingers till it has just that appearance, and the folds must be extremely small. Of course the paper must be straightened out sufficiently to enable one to judge whether it has the desired crape-like appearance or not. When the paper is just right cut out two plain pieces of paper the size of the fan and sew one on each side of the fan. Then cut two pieces of the craped paper of the same size and sew one on each side of the fan. They must of course be sewed on only at the edge of the fan. Take another sheet of the tissue paper and fold and strip as before till it looks like crape, and cut it in lengths from four to six inches wide. These pieces are to form the fringe which ornaments the edge of the fan, and the fringe may be either wide or narrow as is preferred. A fringe a quarter of an inch wide is very pretty, and if that width is selected double the strips cut for the fringe and cut them in strips a quarter of an inch wide and as deep as desired, leaving a space half an inch wide between each side of the fringe. Put this around the edge of the fan like a binding and sew it on with very small stitches or a slip stitch, so that no stitches will be seen through the fringe. At the handle make the fringe full. The fringe should be cut so that the crimp runs cross-wise and not lengthwise of the paper. When the fan is used the fringe which hangs down on each side of it will flutter up and down till it falls of itself in graceful positions. The only difficulty in making the fan is in getting the paper folded into

the small folds that give it the appearance of crape, but a little patience and practice will soon enable any one to overcome this difficulty, and if one or two sheets are spoiled at first the loss is so little one need not mind it. White fans are lovely and when colored ones are wanted select only very pale tints of the desired color.

Fans to ornament the mantle piece may be made of the large common palm leaf fans by covering them with paper as above described and in the center fastening a bunch of paper flowers. These look very pretty but are too heavy and large to be used for anything else than decoration. Directions for making the flowers will be given in another place.

PAPER MATS.

The paper for these lovely mats must be made crape-like by the same process as that described in making the fans. Imported tissue paper is best for mats as four or five shades are usually required for each mat and the common paper does not come in any great variety of shades. Suppose one wishes to make a pink mat. Select five shades, beginning with very deep pink and having the other four shades each a few degrees lighter than the other so that the last will be a very pale tint indeed. Cut a round piece of card board the size of the mat to be made. Crimp the paper in the manner described in directions for making fans. Cover the round piece of card board with the darkest shade of paper, pasting its edges down on the wrong side of the card board. To make the fringe for the edge of the mat cut the paper into strips in the same way as was described in the directions for making the fringe of fans, but make the fringe longer, three and a half or four inches long will do, with a plain piece of paper left between each edge of the fringe to sew it to the mat. Always cut the fringe so that the crimp runs crosswise and not lengthwise of the paper. Measure to find how long a piece of fringe will be required to go around the mat, lay the darkest shade (which should be the same as that with which the card board is covered) on the table, place the next darkest upon it, then the next upon that till all the shades are placed one above the other, the lightest being on the top. Baste them all together being careful not to let any of the long stitches show on the top, then baste the whole round the bottom of the mat. If it is desired to have a mat with a large center the card board must be cut a good deal larger than you wish it to appear when finished, as the fringe spreads over the center a good deal.

PAPER LAMP SHADES.

Pretty shades for the glass globes of lamps can be made by crimping the tissue paper in the manner before described and cutting it to fit the shade one wishes it to cover. The edges may be either scalloped or left plain as desired. A pattern should first be cut out of newspaper so that there will be no mistake made in the fit when cut from the tinted paper. It must be cut flat and pasted up the side after being cut the proper size.

Glove, Handkerchief and Work Boxes Made of Paper.

A small or medium sized card board box, such as are used in dry goods stores, can be easily converted into a handsome and useful receptacle for handkerchiefs or other articles by covering it with crimped tissue paper of a delicate color and fastening upon the lid, after it is covered with the paper, a small bouquet of paper flowers.

PAPER FLOWERS.

Flowers can be made of imported tissue paper, which so nearly resemble natural ones as to be frequently mistaken for them. Being so easily made and the materials used so inexpensive, they do not require glass globes to protect them as is the case with wax flowers, for when faded they can be readily replaced at a very small cost of time and money.

Directions for Making Roses.

If a white or scarlet rose is desired, paper of only one shade is needed—the white may be either cream white or pure white—but if a pink or yellow one is chosen two or three shades of color will be needed, the darker shade to be used in making the outer leaves and the lighter the inner ones. Wire covered with green paper or thread for the stems of flowers and green cloth or paper leaves for the foliage can be purchased at stores which deal in materials for wax flowers. But if one does not wish to go to the expense of buying these, any piece of wire not too thick for the purpose may be covered with green paper by wrapping a narrow strip around it, and for the green leaves either old ones from a bunch that has been worn on a hat or bonnet may be used or they may be cut out of green paper that has first been crimped, though these do not look so natural. A paper pattern of the petals or leaves of the rose should be cut from a natural flower with a piece of paper about half an inch long left at the bottom to fasten it on to the stem. The inner petals should be somewhat smaller than the outer ones. Having cut out a sufficient number of petals, curl the edges by drawing them over a sharp scissors blade. Cover the wire used for the stem with green paper and on one end of it tie very firmly a piece of cotton, which must be of a round shape. Over this piece of cotton place some small pieces of the lightest shade of paper and pinch them down with the fingers so that they cover the cotton completely and form the heart of the rose. They must be fastened to the stem with paste or by wrapping very fine wire tightly around them and the stem. Now put on a row of the smaller leaves of the lightest shade fastening them to the stem by either paste or wire as before. Proceed in this manner till all the petals are attached to the stem, placing the darkest ones on the outside row. Cut out of dark green paper four or five narrow fringed green leaves like those found on the under side of a rose and paste them on so as to conceal all the under part of the rose where the petals are joined to the stem. Fasten the green foliage to the stem of the rose by twisting the wire of the one round that of the other. In making a rose bud fasten a long shaped instead of round wad of cotton to the end of the stem, and for the inner petals cut a square of paper of the desired color, fold it in a three-cornered shape like a shawl, put it round the cotton as you would put on a shawl, drawing the two sides which would be the fronts of a shawl over each other and pinching the fullness around the stem. Lay several of these three-cornered pieces over each other first on one side of the bud then the other till the heart of the bud is as full as you wish, then put on the outer petals, first curling the edges by drawing them over the blade of a pair of sharp scissors. Roses and buds may be either large or small; their size must depend a good deal upon the use to which they are to be put. In making paper flowers or any other article of paper where paste has to be used be sure only flour or rice flour paste is used, as mucilage or glue of any kind will discolor and spoil the work entirely.

PAPER HOLLYHOCKS.

Double hollyhocks are easy to make and look very handsome for a large flower. The petals must be cut in a narrow fringe around the edges. Take a pattern from the natural flower and make it as the rose was made, only use no cotton in the center. Pure white, pale pink and sulphur yellow are the prettiest colors to use. Only one shade is required for each flower.

CARNATIONS.

The carnation is another flower very easy to make. The stamens can be made of extremely narrow strips of paper curled at the tips. The petals should be fringed at the edges and also curled a little over the scissors as described in directions for making roses.

The Uses to which Paper Flowers can be put.

There are many other flowers which may be imitated in paper besides those described, but some are more difficult to make. The flowers may be used for bouquets and placed in vases, or fancy willow baskets may be filled with them. Plaques for the wall or to rest on small easels may be made by covering a piece of cardboard with velvet or satin and fastening upon it a bouquet of the flowers, with a bow of ribbon tied around the stems. These plaques are extremely handsome. If the plaque is large a spray of roses and rose buds with their green foliage may be thrown carelessly across it and lightly fastened to it. The full blown roses should be placed at the lower end of the spray and the smallest buds at the top. Sprays or bouquets of flowers may also be placed on large fans or on the top of box lids before mentioned. There are a number of other uses to which they may be put which will readily occur to those who give the subject a little thought.

PAPER DOLLS.

These dolls always please children and they can soon learn to make them themselves, which will amuse them as much as playing with the dolls after they are made. The heads and bodies can be bought at stores where scrap pictures are sold and are really scrap pictures made for that purpose. Cut a foundation for the skirt of the doll's dress from a piece of writing paper, sew it up the back and cover it with the colored tissue paper pleated, scalloped, ruffled or otherwise adorned to suit the taste. Cut two long, wide pieces of the paper and loop it up at the back in the shape of a puffed train, the ends of the paper forming the train. Then paste a piece of stiff paper to the head leaving an end long enough to insert between the upper edges of the skirt and sew or paste the two together, thus fastening the body to the skirt.

RICK-RACK.

There are a number of different ways of making this popular trimming. The patterns are all pretty and easily made. It is a very durable trimming and can be applied to numberless purposes. White dresses and aprons, lawn, gingham and calico dresses can be ornamented with it. Ties may be made wholly of it, or it can be put around the edges of crash and linen ones as a border. Children's dresses are often made entirely of rick-rack and look beautiful. The only materials needed are white serpentine braid, a spool of sewing cotton and a sewing needle or a steel crochet needle.

Rick-Rack Edging.

The following is a description of the simplest manner of making rick-rack, though it is by no means the prettiest pattern, but some like it because it takes so little time to make it and it really looks very nice: Measure around the article you wish to trim and take two pieces of rick-rack or serpentine braid each of which is as long as is required to trim the article. Thread a needle with a coarse thread and make a knot on the end. Lay the two pieces of braid together so that the scallops of one piece lie upon the scallops or points of the other. Sew the first two points together with an over and over stitch. Do not pull the thread very tight. Now pass on to the next two points and sew them in the same way. A long stitch or piece of thread will be between the first two points and the last. Sew the next two points in the same way and go on in this manner to the end of the braid. Open the two pieces of braid and press them on the wrong side with a warm flat iron. The thread can be seen running along between each point from end to end. Put four, six, or as many rows as are preferred, together in this manner and when the work is ironed out it will look quite showy and may be used either as an edging or as an insertion.

ANOTHER EDGING.

The next easiest way of making it is as follows : Thread a needle with a number forty thread and put a knot on the thread. Take up on the needle three points of the braid and sew them securely together, but as lightly as possible. Two points will stand up opposite to where the sewing is. Now pass the needle up to the point next to these two points and on the same side as they are, push the needle through this point and take up the two points next to it, sew these as the first three were sewed and two points will stand opposite the place where the sewing has just been done. Pass the needle to the point next to these two points and on the same side, push the needle through this point and take up the next two points and sew them as before. Continue doing this till the end of the braid is reached, when it will be seen there is a row of trimming having two points standing up on each side alternately. This may be used as an edging if preferred, but by sewing two rows like this together a much wider and handsomer edging will be made. Sew two rows together thus : Put the first two points of one row above the two points of the other row and sew them together. After sewing the first point of each row together take slip stitches along the wrong side of the braid to reach the next two points, so that no stitches may be seen on the right side. Slip stitch along the wrong side of the braid till the next two points are reached and join as before. Wheels may be worked with the thread in the large open places if preferred, though it is not necessary ; some prefer the open spaces. These wheels can be made after the rows are joined by taking a needleful of number twenty thread and crossing on the inside of the space from point to point till seven points have been crossed over. Before putting the needle and thread through the eighth point twist the needle over and under the threads in the center and draw the thread close, then twist around the threads again and it will make a little round dot in the center, pull the thread through one of the others to secure it, and pass the needle through the last point. Do this in all the open spaces. As many rows as one likes may be sewed together, but two will be wide enough for an edging, while four or more will make beautiful insertion. The braid used for this pattern should be of medium number, neither very wide nor very narrow braid does well for it.

CLOVER LEAF EDGING.

Clover leaf edging is the next easiest and is very pretty indeed when made neatly. Unfortunately it is much easier made than described, and an inexperienced worker may fail to understand the instructions that are given. Take hold of a piece of the braid with each hand, one hand being five or six inches from the other, and hold the braid up in a horizontal position (the end of the braid should be in the left hand) move the thumb and first finger of the left hand along the upper edge of the braid while thus held and take hold of the fourth point from the end on the upper edge of the braid. Beginning with this fourth point count eight points on the same edge, double the braid back till the eighth point meets the first one and sew the two together, then pass the needle down to the next two points and sew them together. Sew the next two in the same way. Now only two points are left. Run the needle through these two points and draw them up close to the two that were last sewed together. Now work back till the place is reached where the first two points were joined. To do this twist the needle two or three times around the thread that connects the last two points which were sewed together and the two points above them. Draw the thread and it will be seen that a twisted, cord-like thread runs between these points. Do the same with the thread that connects these points with the first two that were sewed together. This brings the needle and thread up to where the sewing commenced. Open the work out flat. Take a a slip stitch upward to the next point on what will still be the upper edge of the

braid, what has just been worked is held in a horizontal position and fasten the thread with either a back or over stitch so that it will not draw the work when pulled. Take up two more points on the needle, making three counting the first point, draw them closely together and fasten them with an over stitch, or other stitch that will hold them securely. Lay the braid side by side with that which has already been joined with the twisted thread and sew the first two points together as was done before. Sew the next two lower points in the same way, then work up to the top again by twisting the needle around the connecting threads as at first and making a twisted thread of them. It will be seen that two points at the top of the work stand up horizontally. Take a slip stitch to the point just below on the braid that has not been worked. Count off eight points along the braid taking the point where the needle is for the first one. Double the braid so that the eighth point lies on the point where the needle joins these together with an over and over stitch and then join the next two points in the same way. Join the next two lower ones in a similar manner and take the other two points on the needle and draw them up close to the two points just joined and fasten them securely, then work back to the top as before and proceed as directed after making the first scallop. After several inches of work has been done it will be seen that on the top edge of the work two points stand horizontally all along the edge; these are for sewing the work to the article designed to be trimmed. At the lower edge are three points forming a three-pointed scallop, the work taking the name of clover leaf rick-rack because the three points are supposed to resemble the three points of the clover leaf.

INSERTION.

Insertion to match this edging is made by making both edges with but two points, as at the top of the edging which is done by sewing at the beginning of the work only seven points instead of eight, all the rest of the work being done as before.

STAR RICK-RACK.

This is the pattern most universally admired. It is also the most difficult to make, though no rick-rack is really difficult after one has had a little experience in making it. Take the end of the braid between the thumb and fore-finger of the left hand. Count four points from the end on the upper side of the braid. Holding the fourth point count eleven, considering the point held as the first of the eleven. Double the braid back so that the eleventh point lies upon the point held. Sew the two points together with an over and over stitch and then sew the next two in the same way, let all the other points hang loose and put the needle through the next point that is nearest to you as you hold the work in the left hand, draw the thread through till it makes a loop about a quarter of an inch long—it is not exactly a loop but a piece of loose thread between the points sewed together and the single point. Pass the needle backward through this loop and draw the thread up till it forms a kind of twist just close at the point. Put the needle through the next point and make another loop like the first between the two points, put the needle backward through it and make a twist close to the point. Do this till all are worked around in this way. Now put the needle through the first loop made, then twist it twice around the thread that forms the second loop and twice around every other loop. After twisting it around two loops draw the thread through before working around the third as it is not easy to twist around more than two before drawing the thread through. When the needle has been twisted around them all draw the thread tight and this will form in the center a small hole about a sixth of an inch across, and short twisted threads will branch out from it to each point of the star, these being the loops which were made between each point with the one twist in each, made by putting the needle backward through the loop. Now twist the needle

through the first made loop and up through the center hole which will make a security stitch and prevent the hole being drawn any closer. Twist the needle twice around the thread which leads up to where the last two points were joined, pull the thread through and work up the other connecting thread to where the work commenced. Now count three points downward on the side of the star that is farthest from you on the outside of the braid. Take slip stitches from point to point till this third point is reached, put the needle through it and counting it as one count nine points on the braid, fasten the ninth point to the point that the needle is in. Now begin to work another star by making loops from point to point as before, putting the needle backward through each loop as it is made, then twisting the needle twice through each, pulling the thread through and making a center hole like the first. When the point is reached from which you began this second star count three points upward instead of downward as was done in the last, slip stitch to this point, and counting it as one count eleven along the braid and join the eleventh point to it, then join the next two points together, then proceed to make the loops around the star. Alternate thus throughout all the work, first eleven points in the one star and nine in the next. When there are eleven points join two together, then pass on to the next two and join them, but when there are but nine points only join the first two. By doing so it will be seen as the work progresses that the lower stars have four outside points while the upper ones have only two. These two points are to sew the braid to the material to be trimmed, while the four points form the edges of the trimming. To make the insertion for this edging make both upper and lower stars with but two outside points. To do this nine points must be taken every time to form a new star instead of first eleven and then nine. Several rows joined together by sewing form insertion. Work centers with the needle as in the stars. Some people use a steel crochet needle in making rick-rack and crochet the whole of the work, both the centers of the stars and all the joining of the points, but it looks coarser compared with that done with the needle, so no instructions for working it in crochet have been given. Number forty thread and medium numbers of braid look best to use for ordinary purposes, though coarser braid and thread do well for particular purposes. Never use linen thread whether the braid is linen or not.

SHOPPING BAG IN TICKING.

Those who have never seen a bag made of this material cannot imagine how pretty it looks. The narrow blue striped ticking should be used. Cut out a round piece of stiff card board for the bottom of the bag; cover it with ticking on both sides. This round piece should be tolerably large. Cut a piece of ticking wide enough to go around the card board making allowance for a seam up the side, and let it be fifteen inches long. Turn a hem down at the top about three inches deep and an inch and a half above the hem, toward the top of the bag run a casing for a ribbon to be drawn through. With zephyr wools of several colors work up and down, either the blue or the white stripes as preferred, a row of double herring bone stitch, making the first row of stitches of one color and the next row of another. When all the stripes are worked run a ribbon through the casing for a handle, making it a double handle, that is one handle on one side of the bag and another at the other side. Sew the bottom to it, and cut a piece of the ticking in a round shape so that when the bag is set in the middle of it, the edges when turned up will reach a third of the way up the sides of the bag. Cut the edges of this round piece into deep scallops, and bind the scallops with scarlet worsted braid. Work on the stripes in double herring bone stitch as on the bag, set the bag in the center of this piece and fasten the scallops to the side of the bag by sewing them to it.

Splashers and Mats in Linen Scrim

A lovely splasher can be made by cutting a piece of linen scrim the proper size, and fringing the ends and sides by drawing out the threads. An inch from the fringe begin to draw out threads till you have a space of about a quarter of an inch with the threads drawn out. This must be done on every side. Leave a space of half an inch plain, then draw out threads as before. Leave another half inch plain, and draw threads again. Take scarlet blue or pink ribbon a quarter of an inch wide or a little less. Thread a bodkin with the ribbon and draw it through the places where the threads were drawn out leaving a certain number of threads above and as many below the ribbon. Make small bows of the ribbon and sew at each corner. A whole toilet set, including mats and splashers for the washstand, and mats and pin-cushion cover for the bureau may be made in the same way.

STAMPING.

Ladies can easily do their own stamping by using the perforated stamping patterns and prepared powder. These perforated paper patterns may be used over and over again without wearing out. For fifty cents I will send by mail to anyone the following set of patterns, suitable for outline or Kensington embroidery, and a package of powder to stamp with, also full printed directions for doing the stamping.

SET OF PERFORATED PATTERNS.

- One pillow sham pattern—ivy wreath with butterfly in center.
- One bed spread pattern to match but greatly enlarged.
- One border for table cover—running vine of oak leaves and acorns.
- One center for tidy—pheasants, with ferns and other foliage.

These patterns are the largest and handsomest in the market, and cannot be obtained from anyone else.

I have also a large assortment of patterns, suitable for centers, borders and corners of tidies, splashers, table covers or toilette mats. A descriptive list of these will be sent free to anyone applying for it. Address

MISS L. Y. SANDFORD, Quincy, Illinois.

Where to Buy Materials for Fancywork.

Ladies living in the country or in small villages often cannot readily procure materials for fancywork, as the merchants in small places do not keep full lines of all the needful articles. For the benefit of such ladies the addresses of the following perfectly reliable firms are given, to whom they may safely write for prices or materials:

For any material needed in fancywork apply to Theodore Goetze & Co., 256 Grand Street, New York, who will answer any letter of inquiry or send samples. The Brainerd & Armstrong Co., 469 Broadway, New York, sell all kinds of embroidery silk. They also sell packages containing an ounce of what they call "waste" embroidery silk at 40 cents a package. This is just as good silk as that sold in skeins and is much cheaper. It is merely odd lengths of the silk put up in skeins, and as five or six colors are put in one box, the purchaser not only receives a large quantity of silk but a variety of colors for a small sum of money. It is sent by mail to any address, and postage stamps received as money.

Address,

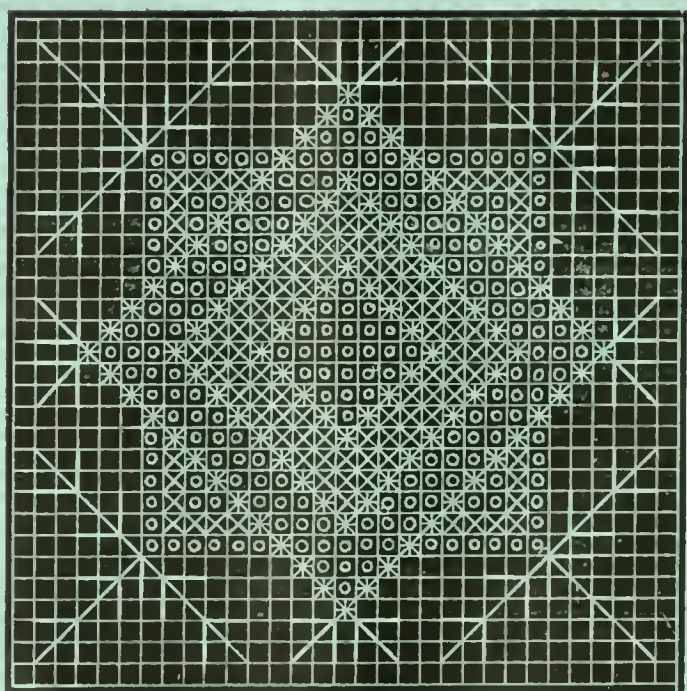
L. Y. SANDFORD,
Nelson Court, QUINCY, ILLINOIS.

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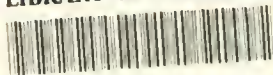
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